DOCUMENT RESUME

ED 246 000 SO 015 774

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TITLE Using Art in an Integrated Primary Curriculum.
PUB DATE 81
NOTE 24p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Art Activities; *Art Education; Course Descriptions; Educational Objectives; Elementary Education; *Integrated Curriculum; *Interdisciplinary Approach; Language Arts; Science Instruction; Social Studies; Teacher Developed Materials; Units of Study

ABSTRACT

Teacher-developed units which integrate art with other subject areas in the elementary grades are described. The program creates an integrated wholeness by having students study units focusing on a central theme, which can be explored through different subject areas, including art. Reasons for art education are listed; for example, art develops problem-solving and communication skills, imagination, and spatial awareness. One unit of study centers around the folk story "The House That Jack Built" and involves children in studying and using stencil prints to draw different types of dwellings. Sketching live animals which were kept in the classroom for the study of life-cycles, food chains, habitats, and animal groupings helps the children see and know the animals more clearly. One language arts, social studies, and art unit centering on Maurice Sendak's book "Where the Wild Things Are" has children make masks to wear as the wild things in their dramatization of the story. Other examples of art activities include having children illustrate books, make a wall mural of a maple sugaring operation seen on a field trip, do field sketches, examine folk art, and make a quilt. (RM)

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USING ART IN AN INTEGRATED PRIMARY CURRICULUM

By Jackie Werner

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Using Art in an Integrated Primary Curriculum

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I. Introduction

In my classroom I am attempting to integrate all areas of the curriculum, and to include art as a core part of this process. It's my belief that for classroom learning to be fully effective, it must have the inter-connectedness, liveliness and wholeness that is found in everyday living.

A primary level program can have this integrated wholeness in many ways. An approach I am exploring is to develop my curriculum through units which focus on a central theme. A theme can be quite general or very specific, and can have a variety of emphases. A theme can be compactly covered in a week, developed over a longer period, or even extended throughout the year, with other themes being developed simultaneously. Once a theme is chosen, it can be explored through every subject area, or through just a few subject areas. This central focus is a way the mind naturally approaches learning. In the process of investigating something of focal importance, much is learned along the way, for a purpose. Interest and excitement are generated. Individuals can independently explore aspects of particular interest to them. Subjects aren't artificially separated: science is not studied for the sake of science, but because it is a necessary tool in discovering something that matters to the individual and the group. The basic skills which need to be covered in each subject at a given level need not be covered incidentally, but can be intentionally included in the planning of a unit. Themes are explored using the skills at the level which a child

is working on.

As part of my exploration of an integrated and wholistic approach to learning, I am examining the importance and place of art. The purpose of this paper is to focus on art within an integrated curriculum. Included are the reasons why I see art as essential, and specific ways I've developed art within my curriculum.

II. Reasons for Art Education

I think that art should not only be integrated into the curriculum (rather than added on as another separate subject), but it should receive much emphasis within a primary level curriculum. Children very much need the learning they acquire through appropriate art experiences, and they need these experiences often. The following are reasons why I think art is important.

Art develops problem solving skills by providing actual problems which are open-ended in nature.

Art is another means of helping children make the connections between concrete and abstract levels of reality by allowing them to experience the process of abstractly representing a concrete experience.

Art allows children to get their hands and bodies into their learning, an essential means by which children learn.

Creativity is developed by giving children an opportunity to experiment with their ideas, and to experience first hand the creative drive for making and changing things.

Art gives children an opportunity to put the pieces of their world together into a meaningful whole.

Art develops non-verbal perceptual, thinking, and communication skills.

Art develops visual skills: visual discrimination, visual closure, visual memory, visual motor, visual language, and the ability to visually create an image.

Art develops imagination, both visual and conceptual.

Art develops spatial awareness and thinking.

Art broadens a child's basis for communication and expression.

While helping to increase a child's perception and understanding of the world around and outside him, art is also a means of maintaining and developing a child's inner visions.

Art can bridge a gap between the private and social world of the child by giving the child a chance to create a project individually and privately which then becomes shared and valued within a group.

III. General Guidelines I Follow

Children should be involved in every step of a project. Activities which leave a child out of a part of the process tend to leave the child with a dubious sense of ownership. Doing things for the child also deprives him of the chance to learn through experience, even if the product is something less than what we would have liked. For example, if a child is doing a project on trees, the tree shape or outline should not be provided for the child to color in. The experience of drawing the tree is fundamentally important for the child. In the process of doing so, he will be learning more about the shape, texture, size, color and treeness of a tree than he would have by coloring in a provided ditto, even if the result of the second is a closer approximation of a tree to an adult. For activities in which a general size proportion is necessary for coordinating a group project (i.e. a mural or frieze), a group

discussion as to general size and proportion can preceed the activity, and pieces of paper of the general size needed can be used for a starting point.

Projects which result in identical (or highly similar) end-products, or which require that a child follow directions or a model at each step of the way should be avoided because they preclude the possibility for creativity, problem solving and originality.

When directions are necessary for introducing new material, a different use of a known material, a particular technique, process or concept, teacher examples should be largely avoided. Even though such explanations are often most easily made with a visual example, some children become locked into following that model, either because of a desire to conform or an inability to generate new ideas when one has already been presented. Verbal descriptions, analogies and experimentation can be substituted for an example, or an example given which the children would have no desire to copy. For instance, in introducing the process of stencil prints, the process of making a stencil can be demonstrated using a form such as a square, which has no meaning within the project other than to demonstrate the process.

Time is usually an important part of the art process. The more time provided for a project, the greater the chance for a child to work in depth. Two or three separate activity periods on a single project are often helpful, providing renewed energy and a chance to step back and get a new perspective.

Questions and interest by the teacher can be useful in helping a child to solve problems and focus on undeveloped aspects. These are types of questions I've found to be helpful: Can you tell me about this? If you were touching a _____ (object in picture), how would it feel? How

could you show this? How does this move? How could you show that? How is this person feeling? What is behind them? What time of day is it? Is it inside or outside?

Display of the children's art work can make a big difference in the amount of excitement that gets generated in a unit. It also is a way to visually tie a unit together. By displaying the work that children have done rather than commercially prepared displays, or even teacher made displays, children receive the message that their work is valuable. They also learn a great deal from the work that other children have done.

IV. Art Activities

The following section is a discussion of specific art activities I've done with my classes. In order to give the contextual orientation and purpose for these projects, in most cases I've very briefly described the unit and some of the activities I did in other subject areas.

Big Books

An important part of many of the units I do are "big books". By this I am referring to enlarged print versions of children's literature. These books are read together in large and small groups, with the print visible to everyone, so that the children can read along, or plug in at whatever level they are on. This approach to reading is wonderfully presented by Don Holdaway in his book The Foundations of Literacy (available through Scholastic). Some big books are available commercially. For the most part, I make the books I use. While I sometimes illustrate the books, have a

parent do it, cut out the pictures from paperback copies or have older grades in the school illustrate the books, the meaning of the story is much enriched by having the children themselves illustrate the book.

The following are two examples of big books we've made and illustrated. As part of a unit on snow, we made a big book version of The Snowy Day by Ezra Jack Keats. I printed each page of the story in big print with a black medium point marker on pieces of 12 x 18 inch "bogus" paper (a grey roughly textured paper). The children each picked their favorite page and illustrated it, using colored paper scraps which they tore to make their pictures, and then glued on to a piece of 9 x 12 construction paper. The torn-frayed edges rather than cut edges accentuated the softness of the snow scenes. This paper was then glued to the bogus paper, above the print.

After studying Frank Asch's style of illustrating in Turtle Tale, a class favorite, we made a big book version of the song "I Know An Old Lady". With tempera paints we painted simple solid-color figures, outlined with a thin brush and black paint, and then filled in the painting with a solid color background. This was done on 18 x 24 white drawing paper.

Big books need to be able to stand up to a lot of use. Water color illustrations tend to wear better than tempera. Crayons and colored chalk, even when sprayed with a fixitive, smudge with constant handling. Colored pencil drawings are hard to see from a distance (a necessary criterion for big books). Magic markers work well, but are expensive and are a fairly limiting medium.

The best way I have found for covering and binding these books is to glue the cover page to medium weight cardboard and then cover this with contac paper or laminate it. At the left side of the pages I punch two

or three holes and use unclaspable metal rings to hold it together. When pages rip out, they can be reinforced with hole reinforcements ⊙ and easily reinserted into the rings. Drawing paper, or paper of similar weight, works well for the inner pages. The pages should be big, 18 x 24 inch is good; 12 x 18 works also.

Group Books

In addition to the ongoing individual writing by the children which gets edited and published in book form, the children do writing projects on a shared theme which often gets typed and compiled into book form. The illustrations can be an important part of this process. With these books, small detailed drawings can be explored because the book will be read close up.

As part of a study on the season of autumn, the children did a group book on how animals prepare for and deal with winter. The illustrations for this book were done with colored pencils, with an emphasis on detail.

While doing a language arts study using the poem, "I Never Saw a Purple Cow", we illustrated our revised versions using crayon resist. The children drew heavy solid color figures with crayons. Then, choosing one color of watered-down tempera paint, they covered the entire page with a light paint. Some other group books are described in the unit descriptions which follow.

In the illustration of both "big books" and small books, the art activity of illustrating serves several purposes. Increased meaning is brought to the print; children develop the ability to form visual images for what they are reading, a vital skill in reading comprehension. For

some children, illustrating is the primary means by which they become interested in print. Making the illustrations themselves can serve to get them more actively involved than enjoying and interpreting the illustrations done by others in commercially published books.

The House That Jack Built

This unit centered around the folk story,"The House That Jack Built". We first became very familiar with the structure and language of the story. We did this through chanting and reading an enlarged print chart of the story that I made, and through informally dramatizing the rhyme. We then wrote group and individual new versions of the story. We did a tangential mini-study of types of dwellings, which included building little houses with various blocks and materials in the classroom and then explaining, in sequential order, how the house was built. Using Cuisenaire Rods, the children followed problem-solving specifications for building houses.

We examined several differently illustrated versions of the story, comparing the differences in style, interpretation and detail. We did an art project of stencil prints, which were used as illustrations for a copy of the book. They were also used as a wall display.

Before making the prints, each child picked a character from the story. We discussed the concept and process of stencils. The process for the children was then as follows:

. Plan and practice stencil shape.

. Draw shape on oak-tag or other stiff moderately heavy paper.

. Cut out shape from the center.

. Tape stencil to table.

. Slip paper between table and stencil and tape to table.

Several methods can be used to fill in the stencil: colored chalk or cray-pas, paint brushed in, watered down glue painted across the area and then sprinkled with colored salt or sand. Colored chalk on contrasting construction paper makes for a brilliant effect, as does bright tempera paint on white paper. Many stencil print copies can be made with a single stencil.

For primary level children, the process of making stencil prints poses the problem of how to portray a character or object using only shape. A medium with similar limitations is shadow puppets. The children initially want to draw features, and color in the details. A creative solution must be found by the child to successfully represent the object using only the outlined shape. This process helps to develop visual closure. The ability to represent a concrete object in an abstract form is developed. Resourcefulness and flexibility are developed as the children translate their visual image into another medium of representation.

Another activity we did in this unit involved tangram puzzles. We had already been working with tangram puzzles and found a series of the figures from "The House That Jack Built" in some of the tangram books we were using. (Tangrams are puzzles, originating from China, all using seven pieces: , which are sized proportionately.) After solving this series of puzzles, the children recorded them using their choice of a tangram template, or dittoed outlines of the pieces on colored construction paper. They cut these out and glued them to a sheet of contrasting colored paper. The next project was for the children to make their own figures with the tangram pieces. They then outlined them and shared them with each other.

Tangram puzzles help children to develop an awareness of shapes, an ability to see simple shapes within a more complex design and to manipulate shapes to form a design. This develops figure-ground perception, spatial organization, an understanding of how parts relate to a whole and visual problem solving.

Maple Sugaring

This unit included a field trip to a local farm where the sugaring process was done, tapping a school-yard tree, boiling sap down in the classroom, reading various children's literature which put maple sugaring in a seasonal and farming perspective, learning a song about maple sugaring, writing about our experiences and observing folk art about maple sugaring in a folk art show.

After the field trip we made a large (4' x 10') wall mural, based on the sugaring operation we visited. The mural was a primary study in mapping, as well as a way for the children to visually and verbally recall, organize and record the information they gathered on the trip.

This was the process of making the mural. With the whole class involved, decisions, (via much discussion and questioning), were made as to the basic layout of the mural, i.e. where the road would go, where the sugaring house belonged, the proportion of the trees to the house, etc.. Once this was all worked out and decided upon, the children directed as I lightly sketched in the skeletal outline of the road and hills onto a 4' x 10' piece of heavy white paper cut from a roll.

Following this, each child made a tree for the mural, each on a separate sheet of paper. These were first sketched by the children, then painted using water colors, then cut out. The trees were put aside for

attachment to the mural at a later time. Making the trees was a two-session process.

We then listed all the other things that would need to be made for the mural (buckets, people, road, ground, etc.). We decided who would do each thing. Five children worked on the background of the mural, painting the road, ground and sky directly onto the mural paper with water color paints. A few children did large detailed paintings of the inside of the sugar house. As with the trees, the children who were doing individual parts of the mural each sketched his own object or figure, painted it and cut it out.

Next, each child glued his tree and other individual pieces onto the mural, as we continued to discuss spatial organization. The mural was then tacked to a wall in the room. The entire process lasted 4-5 days.

The process of making such murals serves many purposes. Language skills are developed as the children plan and organize their ideas in a group. The visual and artistic recording of a concept or experience helps the children to separate main ideas from secondary details. It also helps the children to remember what was learned by putting it into a set of organized visual images which are often more easily recalled than verbal concepts. The children participate in the act of combining individual parts to make a meaningful whole. Spatial organization, a central aspect to mural making, is worked on. Murals which are a representation of an actual site or experience are a good lead-in to mapping activities.

Animals in the Classroom

As an ongoing event, I try to have animals in the classroom, either as

permanent pets (i.e. guinea pigs, fish, etc.), or temporary visitors (snakes, frogs, hatching chicks, salamanders, etc.). The study of such things as life-cycles, food chains, habitats and animal groupings can then be done first hand. The experience of observing and caring for the animals provides a basis for a great variety of language arts and math activities as well. Many art activities can be done to help the children increase their appreciation, perception and understanding of these animals.

I often have the children sketch an animal while they are observing it. With this activity, it is the process of seeing the animal and recording what is seen that is important, rather than the product of a finished drawing. The purpose of the sketching is to heighten the child's perception of what he is seeing. By drawing the animal (or whatever), he comes to see it more clearly, know it better. Sketching while looking closely at an object helps children break out of their preconceived standby ideas of what things look like, which in turn helps bring a freshness to their art work. The sketches can be good bases for water color or tempera paintings, or for any number of projects. They are also very pleasing as products to the children in and of themselves.

Another activity I do is clay sculpting of the animals, again while the children are closely viewing them. The modeling can be done with permoplast or other synthetic modeling clay, with natural clay or with flour based modeling mixtures. Permoplast clay is permanently pliable, doesn't dry with exposure to air, and can be re-used many times. Natural clay has the value of being the real thing; its earthy quality is appealing to children. It can of course be fired by various means, but for use just for sculpting,

it can be stored in tight containers, kneaded to restore a proper consistency, and can have water added if it dries out. It is available dried, for self-mixing, or ready mixed, and is fairly inexpensive. Flour based clay mixtures, after being allowed to dry out, can be baked in an oven, shellacked and painted. Simple recipes for flour based clay are available in many art books.

Where the Wild Things Are

This unit was centered on Maurice Sendak's book, Where the Wild Things Are, and was primarily a language arts, social studies and art unit. Activities included repeated readings of the story, many discussions inspired by meanings and events in the book, reading and comparing of other books with related themes, making a big book of the story, and dramatizing the story, beginning with short improvisations and culminating in a production put on for the parents.

As part of the dramatization of the story, the children made masks to wear as the "wild things". The masks were made from large brown paper grocery bags, with holes cut out for the eyes and arms. The children wore them over their heads with their arms coming out through holes on the sides. The bags were painted with tempera paint, either as background color and design, with other materials added on, or as the whole design. Brown bags are sturdy enough to withstand a fair amount of paint. Objects which are good for adding on are: yarn, material scraps, cut up pieces of egg cartons, straw packing material, cut, curled or folded construction paper, etc..

The process of making and wearing the masks helped the children to

understand the characterizations in the story, both in bringing out the characteristics developed within the story, and in identifying their own characteristics with the figures. Making the masks was a means of connecting with the meaning of the book. Problem solving and creativity were developed, as well as abstractly personifying a character, in this case with a mask.

The big book we did was illustrated after the dramatization. Despite the exposure the children had had to Sendak's illustrations, their illustrations were very different and original. This was probably due to their close and personal involvement in the story through dramatization and other activities. The book was made on 18 x 24 inch white paper, using water color paints. Each child picked his favorite page, (some did two), to illustrate.

As with making the masks, illustrating the book was a way of connecting with the meaning of the story, of comprehending it. It was also a study in visual imaging, as the children took a meaning they were working through and created their own set of visual images for it. I think that when children have the opportunity to go in depth into many different books and to realize the potential richness of print, they will get more out of books when they read on their own. They will have developed the skills of character identification and analysis, the ability to visualize what they are reading and to actively understand the meaning.

Meadow Unit

This unit was begun in the fall of the year, pursued until early December in a major form, and then carried on in various follow-up activities throughout the year. Every subject area was included in this

unit. The planning of this unit was done in a way I very much enjoy. A primary level teacher from another school, Elizabeth O'Meara, and I brainstormed ideas for the unit, making a web of our ideas on paper. The actual implementation of the unit in each of our classrooms was different, as we picked and chose from the ideas we developed, and added to them.

Some of the activities in other subject areas included: use of a big book version of Over in the Meadow by Ezra Jack Keats, illustrated by the 4th grade, many books about meadows and related subjects, field studies of a nearby meadow and hikes and visits to other meadows, measuring, graphing, cooking, mapping, keeping of journals, discussions, predictions and the making of a terrarium.

The following are some of the art activities we did. The children did many sketchings while actually out in the fields. These were usually of one particular plant, part of a plant, an insect, etc.. They also did some overview sketchings of the meadow in relation to surrounding hills, farms, etc.. They brought a pencil and paper, and a hard surface for putting under the paper (we used small chalkboards) with them on our hikes. The purpose of these sketchings was to heighten their perception of what they were seeing, to see it more closely and to record it. I found that when they used only a pencil it was easier for them to concentrate on drawing what they actually saw. When we brought crayons, they tended to look at the picture they were making on their paper, almost to the exclusion of looking at what they were drawing.

Using field sketches as a basis, we made prints from styrofoam meat trays (which often come with meat at the supermarket). This is a simple way for young children to make very attractive prints.

The process is as follows. The raised edges of the tray are cut off. The child then etches a drawing into the styrofoam with a pencil. Next, water based printing ink is applied to a non-porous surface (i.e. glass). Using a paint roller, the paint is applied to the surface of the roller (by rolling it through the ink) and is then rolled over the surface of the etched styrofoam. A piece of paper is placed right on the inked surface and rubbed in with fingers or a spoon. When the paper is removed, a print will have been formed on it. This process can be repeated many times. In the absence of a roller, paint can be brushed over the surface of the styrofoam.

This project was a good sequencing activity. It was also a way for the children to portray the beauty of the things they had been studying.

On our hikes we collected leaves and flowers which we then dried and pressed in the classroom. We did this simply by putting the items on a flat surface, between two large pieces of newsprint, weighted down by a large board. We used our pressed leaves and flowers for graphs and charts. We also did rubbings with them, putting the object under a piece of paper and rubbing over the paper with a crayon.

We made repeating border patterns with plants and flowers. At the time, we were working on the concept of pattern in math, and doing a pattern activity using plants helped the children in extending their understanding to see pattern in the natural world. Using motifs from flowers and plants we found and observed, the children painted a repeating design across a 3 x 11 inch piece of paper. Another way to do it would have been to apply paint to a leaf, flower, etc., put paper on top of it and then rub over it with fingers or a spoon.

Following a field trip to an apple orchard, the children made cut-paper orchard scenes. Using pieces of red and green construction paper, they cut out pieces for the design of their scene and then glued them to a piece of paper. This project inspired very detailed and delicate work.

Folk Art

I developed this unit around the Vermont folk art exhibition "Always in Season". While this remarkable show won't be available for doing similar units in years following, other collections of Vermont folk art can be utilized, such as the Shelburne Museum.

In addition to the wealth of insight and information to be gained on Vermont life, past and present, the main concept I wanted the children to acquire was that art can play an important part in the life of an individual and a community. One need not be a professional artist, earn one's living through art work, to consider art a worthy occupation of one's time. While the children in my class feel a strong purpose in the art work they do, I think their chances for continuing to do it are extended by seeing the role models and examples provided in a folk art exhibition. The people whose work was displayed in the show were much like people the children are familiar with on a daily basis. Folk art shows such as "Always in Season" demonstrate the enrichment that an individual and a community can experience through artistic expression.

These are activities we did as part of the unit. The focal point was our trip to the show. Preceeding our trip, I introduced the concept of folk art, and the concept of learning which is passed along from generation to generation. We discussed examples of folk art they were familiar with in their families and at school.

At the exhibition, we examined the art work in small groups. The children did sketchings of various objects, and wrote down the names of objects which fit into certain categories (i.e. something which a farmer made, an Indian made, something which tells about winter, spring, something made of wood, metal, etc.). These activities helped them to focus in closely on specific objects rather than to look superficially at objects in quick succession, an approach which quickly leads to boredom and restlessness.

Following our trip we discussed in depth what we had seen and what we had each learned, referring to their sketchings and written records as well as using their memories of what they'd seen. The children then worked on individually done detailed written descriptions of the object which most interested them, and a detailed colored pencil drawing to accompany the writing.

Two items particularly impressed the children. One was a quilt done by a woman which contained many embroidered blocks, each of which told something about her life through a picture. The other was a scene of a village junction, made with all sorts of tiny wood scraps glued to a board and painted. We decided to try these two projects in our class.

We made a group quilt out of paper. I introduced a pattern which the children could practice using Pattern Blocks, a material the children used regularly in math. We also explored and experimented with other designs which could have been used. Each child then received a set of pattern pieces dittoed onto drawing paper. They colored a scene which would tell something significant about themselves onto a hexagonal piece, and then filled in with solid color several triangles. This was all done with crayons. As pieces became completed, the children glued them on to a large piece of paper (3' x 4'), beginning in one place and working out,

in accordance with the pattern.

The wood scrap project, done at the end of the unit, was done at the time we were gearing up for our school artists and authors fair. Each child did his own wood sculpture scene, and, choosing his favorite book of the year, illustrated his favorite part of the book.

To do the project, each child brought in a large cereal box. One side was cut out of these for use as the backing for the scene. (Square foot boards would have been better, but lacking these, we tried the cereal boxes, which turned out to be very adequate.) The children then selected tiny wood scraps, spools, pieces of cardboard, knobs, etc., which they glued (not pasted) to their cardboard. After these had dried, the children painted the scenes.

The trip to the exhibition and the art activities which followed served to develop and reinforce the children's appreciation of folk art in several ways. As they had already experienced for themselves in the classroom, they found that the art work of folk artists grows out of everyday experiences. They came to see themselves as folk artists. The children were able to see their own art work within a larger tradition. They saw that art work such as they do is valued within the adult community, that one need not be a professional artist to be valued. And by making something that was similar in type to an object in the show (i.e. the quilt or wood sculpture), they increased the likelihood of remembering their experience of the show and the impact it had on them.

Other Activities

Drawing While Listening to a Story I occasionally like to tell fairy tales and folk tales to the children without the use of a book. As the

children listen, they often choose to draw a picture. Some of their most developed and imaginative pictures have been done during these story telling periods.

A related activity is to read a story in which an event or figure is suspensefully anticipated at the end of the story. If the story is stopped before the end, the children can be given a chance to come up with their own ending, both verbally and visually. Writing projects and discussions can spring from this, as can an art activity. Cray-pas can be a good medium for a drawing of this sort because of their boldness and vividness, helping to carry the children's suspense and excitement.

Body Concept Art Activities A child's concept of his body changes and progresses as he grows and interacts with his world. This internal development should be respected, and the drawings a child does which are a reflection of this development should be respected also. I don't think children should be taught how to draw a person, but should be given experiences which engage them cognitively in developing their concept of the body. These are some activities I've done.

The child lies down on a sheet of paper which is the length and width of his body. His body is outlined for him in black magic marker. The child then fills in the outline with tempera paint (crayon can be used, but is tedious because of the amount of space involved), referring to a mirror whenever necessary.

Have the child draw his own face while looking in a mirror.

While viewing a model (a child from the class), the child uses clay to form a person. Another activity is to have the child draw the model.

Centers Aside from focused activities we do as a group, I've found it beneficial to have on-going art centers in the room which are more open-ended in nature. This gives children an opportunity to pursue ideas and interests we've worked on in more depth, and to pursue ideas of their own. It allows them to do their own integrating of events and perceptions and studies. These centers are available to the children in any free time they have. There is also planned time each day for center work (the centers cover other subject areas also).

One art center, which is permanent, is a two-sided easel which is stocked with tempera paint and large pieces of paper. A practice piece can be done first, if the child wants, and any piece which isn't completed can be hung up to be finished later. (I have a line suspended across one side of the room, with clothespins, for hanging wet paintings.)

Clay is another permanent center. The type of clay varies from time to time, but some type is always available. Water color paints, colored pencils, crayons, glue, paste, sissors and paper are also always available.

I have an art box which changes every three to five weeks, which contains materials for an independent art activity. These are some examples of the activities.

Using rubber and sponge stamps of various shapes, sizes and textures, and ink pads of different colors, the children make stamped designs and patterns on paper.

Pieces of 8 x 11 inch construction paper and 3/4 x 8 inch strips of construction paper are provided for paper weaving. This would follow instruction on various techniques of paper weaving. The box would be introduced after the children had successfully completed some paper weavings and were ready to go off on their own.

A box with materials for cardboard yarn weavings would be put out after most children were able to do this independently. Likewise I would put out a box for onion bag stitching, burlap stitching and pot-holder weavings. These projects are excellent for developing fine motor and motor visual skills, as well as developing an understanding of how pattern works, an underlying concept in all math study.

After doing paper mosaics with the group, a box with the necessary materials (background paper, glue, tiny pieces of paper) would be set out.

Once the children have learned any technique well enough to do it independently, materials can be provided for them to keep exploring it on their own.

In conclusion, I think that art should be given a significant place within the primary curriculum, and that the most advantageous way of doing this is to integrate it with the other subject areas. The means for doing this are innumerable.